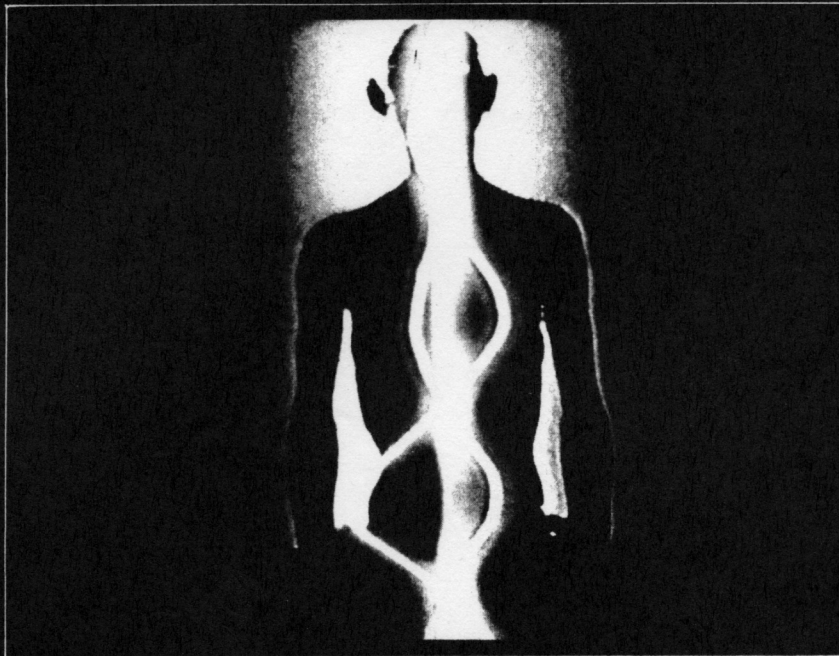


STEPHEN BECK



UNION (1976)

9½ min., color, rental: \$15, sale: \$160

Available in 16mm and ¾" color videocassette

Film Forum
Ann Arbor Film Festival
Sinking Creek Film Festival

A synthesis of film and video techniques, this popular film depicts the astral journey of the self seeking union with itself.

"UNION uses a lot of familiar—as well as many new—optical effects to symbolize a process the filmmaker calls 'unification at material, psychological, and spiritual levels.' One of its most effective images is an egg shape enclosing a churning mass of indistinct substance suggestive of fermenting energy, while from both sides of the egg radiate multi-colored checkered squares forming a long, horizontal, constantly changing diamond. The egg gives way to an elliptical shape enclosed in a revolving circle, in which there ultimately appears a fetal form. Eventually a yoga figure composed of white dots dominates the screen and then hollows out to reveal an ocean. There is a good deal more but these instances give an idea of the combination of concrete and abstract images. It is fascinating both as a visual experience and as a presentation of a personal philosophy of consciousness."

—Edgar Daniels, FILMMAKERS NEWSLETTER

Stephen Beck

né en 1950 à Chicago, Illinois
vit à Berkeley, Californie

Etudes et formation

University of California, Berkeley,
Electrical Engineering/Computer
Science (BS), 1970

Expositions personnelles

1972

Carpenter Center, Harvard University,
Cambridge, Massachusetts,
U.S.A.

1973

A Video Concert, University Art
Museum, Berkeley, Californie
1976

Stephen Beck's Latest Works,
Anthology Film Archives,
New York
1977

The Video Show, Harvard University,
Cambridge, Massachusetts

Expositions collectives

1972

Video Plaza, Tokyo

Video Art, Museum of Contemporary Art, Caracas

1973

Videocinta de Vanguardia, Mexico

Videola, Museum of Modern Art,
San Francisco, Californie

Video as Art, Centre Culturel Américain, Paris

1974

Open Circuits, Museum of Modern Art, New York

1976

Ann Arbor Festival, Ann Arbor,
Michigan, U.S.A.

1977

Documenta 6, Cassel, R.F.A.

Collections publiques

Whitney Museum, New York
San Francisco Museum of Art
Centre Georges Pompidou, Paris
Museum of Contemporary Art,
Tokyo

Manifestations publiques

Video Space Electronic Notebooks,
1972 KQED-TV

The Medium is the Medium, 1973,
WGBH-TV

Video Visionaries, 1974, KQED-TV
VTR, 1976, WNET-TV

Publications

Visual Correlates of Acoustical Parameters as displayed with a Tri-Color, Scanned Raster Cathode Ray Tube, University of Illinois, 1970

Direct Video: An Electronic Art-form for Colour Television: Care and Feeding of Video Feedback-Techniques, National Center for Experiments in Television, KQED San Francisco, 1971
Image Processing and Video Synthesis, *Video Art*, 1976

Stephen Beck Talks About Video, *Artweek* vol. 8 n° 14, avril 1977

Films

Cycles, 1974 CINE Gold Eagle Award

Union, 1976 CINE Gold Eagle Award

Bandes vidéo

Illuminated Music Conception, 1972

Methods, 1972

Cycles, 1974

Anima, 1974

Video Weavings, 1975

Union, 1976

Œuvres présentées

Anima, 1974 (8 mm, couleur, sonore)

Video Weavings, 1975 (9 mm, couleur, sonore)

Union, 1975 (9 mm, couleur, sonore)

Commentaire

I prefer to have the works which I have made speak for themselves... to be accepted or rejected on their own merits.

To "explain" the works is as difficult as explaining electricity.

It is possible to speak of my works in terms of technique, graphic and cinematic qualities, emotional and psychological effects, thus perhaps broadening their understanding.

I see myself shaping and forming color and form on a video cathode ray tube according to a wide variety of principles. In order to do this it was necessary for me to invent and build the tool which is the Beck Direct Video Synthesizer. In effect, to utilize electronic circuitry as an extension of the nervous system so as to place images

into the collective conscious system.

Stephen Beck

Je préfère laisser la parole à mes œuvres. Je préfère qu'elles ne doivent qu'à leur valeur intrinsèque d'être acceptées ou rejetées.

« Expliquer » mes œuvres, cela serait aussi difficile que d'expliquer l'électricité. On peut parler de mes œuvres sur le plan de leurs qualités techniques, graphiques et cinématiques, ou bien encore sur celui de leurs effets émotionnels et psychologiques, ce qui élargirait sans doute le champ de leur compréhension.

Personnellement, je me vois comme quelqu'un qui donne naissance à des couleurs et modèle des formes sur un tube cathodique selon une grande variété de principes. Pour en arriver à ce résultat, il a fallu que j'invente et que je fabrique mon propre instrument de travail, le Synthétiseur Vidéo Direct Beck. Cet appareil a pour but de permettre l'utilisation de circuits électroniques comme extensions du système nerveux, afin de faire pénétrer des images dans le système conscient collectif.

Stephen Beck